

“LITTLE GIRL LOST” (Twilight Zone)
MUSIC BY BERNARD HERRMANN

Analysis by
Bill Wrobel



THE TWILIGHT ZONE: LITTLE GIRL LOST February
1962

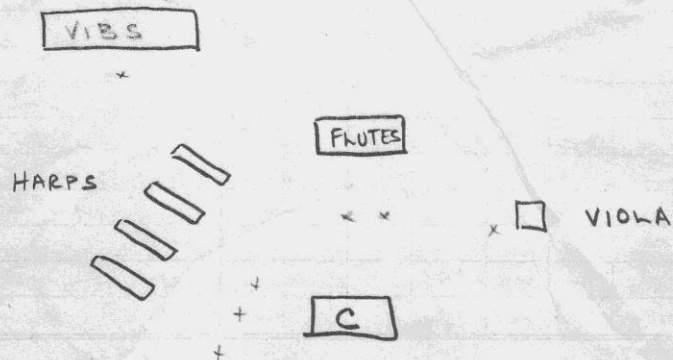
The following is the cue rundown and instrument recording setup for a *Twilight Zone* episode Herrmann composed in February 1962 titled "Little Girl Lost." Instrumentation: 4 harps, 4 flutes (whether flutes/alto flutes/bass flutes/piccolos depending on the needs of a particular cue), viola d'amour, 2 Tam Tams, Tambourine, and vibraphone. The score was recorded in Paris, Tuesday, March 6 '62 starting at 9:30am, featuring Virginia Majewski (Viola D'amour).

CBS TV
TWILIGHT ZONE

TUESDAY 3-6-62
9:30 AM

	INSTRUMENT	MIC	PRE AMP	MIXER
H	HARP	CH	1	1
	4 HARP	NEUMAN EQ 2	14	2
	HARP	CH	3	3
	PERCUSSION	CH	4	4
C	4 FLUTE	CH	5	5
	FLUTE	EV STEP 10	15	6
R	- VIOLA D'AMORE	CH	7	7
	LEFT O'ALL	RIBBON EQ 2	13	13

FLUTE AND HARP MIKES A BIT FARTHER AWAY
FROM INSTRUMENTS THAN NORMAL
LIGHTS ON THE MUSIC STANDS



“Where Are You?” R1/pt 1. Cue I, #3988. *Lento assai* in 4/2 time, 28 bars, 2:20. Located track # 2, Disc Two of the Varese Sarabande *Twilight Zone* cd set conducted by Joel McNeely. In Vol 29 dvd of *The Twilight Zone* series, this cue starts on Chapter 1 at :40. [Note: You can access the isolated track of this cue on the dvd simply by selecting in the “Main Menu” the “Inside The Twilight Zone” section. Then scroll down to “Reviews And Credits.” Then scroll down to *Little Girl Lost* and then right cursor arrow it. The next screen will state “You have just stumbled into a fifth dimension....” Hit “Enter.” The next screen will state “This disc contains an isolated musical score for *Little Girl Lost*...” Push “Enter.” You will then hear only the music as you watch the episode (although very faintly you will still hear dialog)].

Bars 1-6 = Bb min Maj 7th (Bb/Db/F/A) to G maj 7 #5 (G/B/D#/F#)
[in part enharmonically written G/B/Eb/Gb]

Four harps play *pp sempre* ascending to descending arpeggio 8th note figures played legato (all notes in each bar played smoothly under the legato

slur/curve line). Each bar consists of four figures, with each figure consisting of four 8th notes (each connected by a crossbeam). Each harp plays different notes contributing to a layering of tones so that with each successive 8th note played, a different inversion of the chord is heard. Initially we hear the root position Bb min Maj 7th (Bb/Db/F/A), with harp IV playing small octave Bb, harp III playing Line 1 Db, harp II playing Line 1 F, and harp I playing Line 1 A. Below is the exact layout of the ascending to descending 8th note figures:

Harp I:	A-Bb-Db-F	A-Bb-Db-F	Gb-Eb-B-G	Gb-Eb-B-G
Harp II:	F-A-Bb-Db	Eb-B-G-Gb	Eb-B-G-Gb	Eb-B-G-Gb
Harp III:	Db-F-A-Bb	Db-F-A-Bb	B-G-Gb-Eb	B-G-Gb-Eb
Harp IV:	Bb-Db-F-A	Bb-Db-F-A	G-Gb-Eb-B	G-Gb-Eb-B

The harps repeat Bar 1 in the next five bars (thru Bar 6).

Flute I plays *p* < > Line 1 A whole note legato to Gb dotted half note (followed by a quarter rest). Repeat thru Bar 6. Flute II plays Line 1 F whole note to Eb dotted half note (followed by a quarter rest). Repeat thru Bar 6. The transposing instrument “G” alto flute [meaning that the written C of the alto flute *sounds* as G in Concert Pitch a perfect 4th interval below or 6 steps below (C-B-Bb-A-Ab-G)] plays Db [written Gb a perfect 4th above] whole note legato and crescendo to small octave B [written Line 1 E] dotted half note decrescendo (followed by a quarter rest). Repeat next five bars. Finally, in the flutes choir, we find the “C” bass flute playing Line 1 Bb whole note legato to G dotted half note (followed by a quarter rest). Repeat thru Bar 6. The large Tam Tam sounds *ppp* a whole note let vibrate (curve line extending outward), followed by a half rest. The whole note is placed on the space just under the bottom staff line (the D space if this was the treble clef, say, although Herrmann obviously does not insert a clef but simply a vertical line thru the five staff lines). Repeat next five bars. Also, after a half rest, the medium Tam Tam sounds softly *ppp* a whole note (repeat thru Bar 6). This whole note is located on the 2nd space from the bottom of the staff (or the “A” space if this was the treble clef).

Probably because of the necessity for harpists to have enough time for foot pedal changes, Herrmann simply kept with the flat note sequence of notes after the initial Bb min Maj 7th arpeggio. So instead (in the second half of the bar) having the descending 8th notes of, say, harp I playing F#-D#-B-G figure to F#-D#-B-G, we have Gb [enharmonic F#]-Eb[enharmonic

D#]-B-G notes. *Technically*, in terms of writing the proper notes of a G maj 7 #5th, the sequence *should* be G-B-D#-F#, but clearly here is a case where it cannot be done since all four harps are playing. If Herrmann had, say, harps I & II playing the Bb min Maj 7th arpeggio, and then (in the second half of the bar) harps III & IV taking over (harps I & II now being silent for that half of the bar) then D#-F# notes could be done successfully. However, Herrmann wanted *all* of the harps playing continuously.

In Bar 3, the *sord* (muted) viola d'amore (*viole d'amour* is the French spelling—the spelling used in that instrument setup sheet recorded in France that I discussed earlier) begins to play *p* < > the “melody” line. So we find, after a quarter rest, ascending quarter notes played legato (under the curve slur line) starting Great octave A up to small octave D up to A to Line 1 D up to F# to A up to Line 2 D quarter note. In Bar 4, the viola plays descending quarter notes decrescendo starting on that same Line 2 D down to Line 1 A-F#-D down to small octave A to D to Great octave A (followed by a quarter rest). At this point is marked the twenty second point.

In Bar 5, the viola plays (without the initial and ending quarter note rests) the same rising to falling notes given in the previous two bars (except the final Great octave A) as “3” bracketed triplet value quarter notes all within this one bar (*accelerated* or speeded up motion, so to speak). So we find A-D-A up to D-F#-A up to descending triplet value quarter notes starting on Line 2 D-A-F# down to D-A-D. In Bar 6, the notation is “speeded up” even further as rising to falling legato 8th note figures (each figure of four 8ths are connected by a crossbeam). So we find A-D-A-D up to F#-A-D-F# to descending 8ths starting on that same Line 2 F#-D-A down to D-A-D-A.

In Bar 7 (start of page 2), the harps repeat the first two figures (half bar value) of 8th notes as given in the previous six bars. For example, harp I plays *pp* > legato 8ths starting Line 1 A-Bb-Db-F to A-Bb-Line 3 Db-F to stand alone Line 3 Gb 8th (followed by an 8th and quarter rest). Repeat thru Bar 14. Harp II plays its respective ascending 8th note figures to stand alone Line 3 Eb 8th, while harp III plays up to Lone 2 stand alone B 8th, and harp IV plays Line 2 Bb stand alone 8th (followed by rests). Repeat thru Bar 14.

The large Tam Tam sounds a whole note *ppp* let vibrate (followed by a half rest). Although he originally wrote to repeat this thru Bar 13, he subsequently crossed these notes out.



The viola d' amore plays crescendo rising 8th notes starting small octave D-F#-A-D up to F#-A-D-F# (change here from the standard alto clef to the treble clef) to "3" bracketed triplet value Line 2 A whole note legato to triplet value G half note *espr lamentoso* >. In Bar 8, the viola continues the melody line crescendo on Line 2 triplet value F# whole note legato to triplet value G half note to triplet value A whole note legato to G half note to (Bar 9) non-triplet value F# half note to G whole note (the previous six notes are played under the legato slur). Then the viola plays A half note tied to A half note in Bar 10 to Bb whole note (these three notes played under the legato slur) back to A half note tied to (once again) the "3" bracketed triplet value A whole note to triplet value G half note (the previous notes are decrescendo and legato-played) to triplet value F# whole note to triplet value G half note crescendo. In Bar 12, the viola plays normal A half note to Bb whole note to Line 3 half note tied to half note in Bar 13 up to D half note tied to whole note decrescendo.

Back in Bar 7, flutes I & II play crescendo Line 1 F/A whole notes to Eb/Gb whole notes decrescendo and tied to half notes next bar. After a half rest in Bar 8, the flutes play crescendo D/F# whole notes to (Bar 9) Eb/Gb whole notes back to D/F# whole notes decrescendo (these three notes are played legato). After a quarter rest in Bar 10, the flutes play Eb/Gb dotted half notes to D/F# dotted half notes with the crescendo-decrescendo hairpins underneath (< >), followed by a quarter rest. After a quarter rest in Bar 11, the flutes play F/A dotted half notes to Eb/Gb whole notes crescendo to (Bar 12) D/F# whole notes tied to dotted half notes decrescendo (followed

by a quarter rest). IN Bar 13, the flutes play Eb/Gb whole notes crescendo tied to same Eb/Gb whole decrescendo.

Back in Bar 7, the “G” alto flute plays crescendo Line 1 Db [written Bb] whole note to small octave B [written Line 1 E] whole note decrescendo and tied to half note next bar. After a half rest, it plays Bb whole note to (Bar 9) B whole note to Bb whole note decrescendo. After a quarter rest in Bar 10, it plays B dotted half note to Bb dotted half note (followed by a quarter rest). After a quarter rest in Bar 11, it plays Db dotted half note down to B whole note crescendo to (Bar 12) Bb whole note tied to dotted half note (followed by a quarter rest). In Bar 13, it plays D whole note tied to D whole note.

Back in Bar 7, the bass flute plays Line 1 Bb whole note crescendo and legato to G whole note decrescendo and tied to half note next bar. After a half rest, it plays Gb whole note to (Bar 9) G whole note to Gb whole note. After a quarter rest in Bar 10, it plays G dotted half note to Gb dotted half note (followed by a quarter rest). After a quarter rest in Bar 11, it plays Bb dotted half note down to G whole note crescendo to (Bar 12) Gb whole note tied to dotted half note (followed by a quarter rest). In Bar 13, it plays G whole note tied to whole note.

In Bar 14 (1:01), the large Tam Tam sounds *ppp* a whole note *solo* (followed by two half rests). After two quarter rests, flutes play Line 1 F/A half notes legato to Eb/Gb whole notes decrescendo (repeat next bar), while the alto flute plays Db half note to B whole note (repeated next bar), and the bass flute plays Bb half note down to G whole note (repeated next bar). After three half rests, the viola plays decrescendo Line 2 F# half note legato to (Bar 15) F whole note (followed by a half rest), and then F# half rest again to (Bar 17, start of page 3) F whole note (followed by a half rest). In Bar 15, the medium Tam Tam sounds *ppp* a whole note (followed by two half rests). Bars 14 & 15 for the *Batt* (Tam Tams) are repeated in Bars 16-17, 18-19, and 20-21.

In Bar 16 (as the large Tam Tam sounds a whole note, the flutes (after a half rest) play Db/Eb half notes to C/D whole notes (repeated next bar), while the alto flute plays small octave A [written Line 1 D] half note to Ab whole note (repeated next bar), and the bass flute plays G half note to Gb whole note (repeated next bar). At the end of Bar 16, the viola plays Line 2 E half note legato to (Bar 17) Eb whole note decrescendo. After a half rest,

the viola plays E half note again to (Bar 18) Eb whole note (followed by a half rest and the insertion of the standard alto clef). The viola then plays Great octave A half note legato to (Bar 19) Bb whole note (followed by a half rest) back to A half note to (Bar 20) Bb whole note (repeat this pattern to end of Bar 21).

Back in Bar 18, the flutes play Db/F half notes to Eb/Gb whole notes (repeated next bar), while the alto flute plays Bb to B, and bass flute A to G. In Bar 20, the flutes play middle C#/Eb half notes to C/D whole notes (repeated next bar) while the alto flute plays A to Ab, and bass flute plays G to Gb.

In Bar 22 (1:41), the viola plays Great octave A whole note tied to “3” triplet value quarter notes A-D-A up to 8th notes Line 1 D-A-Line 2 D-F to (Bar 23, back to treble clef) Line 2 A whole note to Bb whole note decrescendo to (Bar 24) A whole note to Bb whole note < > once again (silent to end of bar). After a half rest in Bar 22, the flutes play D/F half notes tied to whole notes, while the alto flute plays A half note tied to whole note, and bass flute plays Line 1 E half note tied to whole note. In Bar 23, after a half rest, the flutes play Db/F half notes tied to whole notes (repeated next bar), while the alto flute plays Bb notes, and bass flute F.

In Bar 25 (1:55 on the cd but 2:00 written on the score), the harps are soli play arpeggiando half notes. So we find harps I and III (bass clefs) playing *mf* Great octave D/A/small octave F half notes (followed by a half rest).. After a half rest, harps II & IV take over on the 2nd beat playing Great octave Bb/small octave F/Bb half notes (followed by a half rest). The harps repeat this pattern in the second half of the bar.

In Bar 26, the medium Tam Tam sounds *pp* (*L.V.*) a half note followed by the large Tam Tam, and then another set of half notes in the same bar. I do not have the ending two bars but I believe the harps play another set of the arpeggiando half notes (but probably as whole notes in the second half). The cue ends with the large Tam Tam sounding a double whole note (or *breve*); that is, a whole note with two short vertical lines straddling each side of the note. The note is also held fermata. End of cue.

“Gone” R1/2. Cue II, #3989. Track # 3. One bar.

Played after Rod Serling speaks before the commercial break, the harps and viola play the same notes and pattern given in Bar 7 of the previous cue (arpeggio ascent of two 8th note figures to stand alone 8ths. The viola plays *p < f* the ascent to stand alone Line 2 A 8th (followed by an 8th rest, quarter rest, and a half rest held fermata. The large Tam Tam plays *ppp* the breve (double whole note). After two half rests, the flutes choir end the cue with fermata-held whole notes. So we find flutes I & II & III playing *pp* Line 1 A/Line 2 D/F# whole notes held fermata, and the bass flute plays Line 1 D. Combined we hear the D major tonality (D/F#/A).

End of cue.

Handwritten musical score for a rehearsal marked "3989" and "Gone". The score is divided into two systems. The first system includes parts for Flute 1 (FL I), Flute 2 (FL II), Alto Flute (ALTO FL.), Bass Flute (BASS FL.), Harp (Hrps), and Bassoon (Bass). The second system includes parts for Harp (Hrps), Bassoon (Bass), and Violoncello/Double Bass (Vcl/A). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (pp, p, f, PPP).

“Emptiness” R1/3. Cue III, #3990. *Lento assai* in 4/2 time. 28 bars. 2mins. Track #4.

Handwritten musical score for "Emptiness" Cue III, #3990. The score is in 4/2 time and consists of 28 bars. It features staves for Flute I, Flute II, Alto Flute, Bass Flute, Harps, and Bass. The tempo is marked "Lento assai". A box labeled "Copy Bars 7 to 25" covers the first 24 bars. Bars 25, 26, 27, and 28 are shown with musical notation and dynamics. Bar 25 has a time signature change to 4/4. Bar 26 has a time signature change to 4/2. Bar 27 has a time signature change to 4/4. Bar 28 has a time signature change to 4/2. The score includes various musical notations such as notes, rests, and dynamics (mf, p, pp).

The first 24 bars are *Copy Bars 7 to 25*. In Bar 25 (1:40 on the score, 1:27 on the cd), the soli harps repeat Bar 25 of Cue I. In Bar 26, the soli Tam Tams repeat Bar 26 of Cue I except that the order is reversed. This time the large Tam tam starts off with a half note followed by a small Tam Tam half note (repeat pattern same bar).

In Bar 27, the harps are soli again but this time *all* of the harps are arpeggiando half notes (not alternating) played 4X. So harps I & III play D/A/F (f) half notes played four time while harp II plays Bb/F/Bb half notes 4X. Another difference this time is that harp IV plays those notes but an octave lower (Contra-octave Bb/Great octave F/Bb).

In end Bar 28, the large Tam Tam plays a breve note again, held fermata. Flutes I-II-III and bass flute all play *p* > Line 1 D breve (double whole note or full bar duration note due to the 4/2 time). These notes are also held fermata.

End of cue.

“Dog Gone” R 1/pt 4. Cue IV, #3991. *Molto Agitato* in 4/2 time. 10 bars. Track #5.

Glissandi harps and trem/shaken tambourine are soli in the first four bars of this cue. The tambourine is trem *pp* < *sff* > on whole notes (repeated next three bars). Harps III & IV (bass clefs) start off with ascending gliss (with picks) *fff*. Harp III plays ascending 32nd notes (actually written out and not the usual first note with the gliss line up to the end note) starting Great octave E-F-G-A-B-small octave C-D-E-F-G-A-B-Line 1 C-D-E (followed by a half rest), while harp IV plays starting Great octave C-D-E-F-G-A-B-small octave C-D-E-F-G-A-B (followed by a half rest). After a half rest, harps I & II play descending glisses in the Eb min key signature (6 flats).

beat, harps III & IV return playing ascending glissandi but starting on higher notes. So harp III plays rising 32nd notes starting small octave C-D-E-F (etc) up to Line 2 E (followed by a half rest on the 4th beat), while harp IV plays Great octave A-B-small octave C-D (etc) up to Line 2 C (followed by a half rest). On the 4th beat, harps I & II return to play descending glisses but starting on higher notes. So harp I plays Line 2 Eb-Db-Cb-Bb (etc) down to small octave Eb, while harp II plays Line 2 Cb-Line 1 Bb-Ab-Gb (etc) down to small octave Cb.

Harps repeat Bar 1 in Bars 2 but an octave higher (*8va* ottava above the repeat signs). In Bar 3 (*Rall*), Bar 1 is again repeated but this time two octaves higher (*16va*). Moreover, another difference is that Herrmann orders/writes in *senza picks*. Also, the harps play *f* >. In Bar 4, we still have the *16va* but played *p* > (decrescendo). In Bar 2, the tambourine is trem but not heard *pp* < *f* > and then *pp* < *mf* > in Bar 3, and finally *pp* < *p* > in Bar 4.

In Bar 5, the harps and tambourine are silent to end of cue. The *Tam Tam (Large)* sounds a double-dotted whole note *ppp* let vibrate (followed by a half rest). Repeat next two bars. Flutes I & II play *mf* > Line 1 E whole note tied to half note (followed by a half rest) while bass flutes I & II play similarly. Repeat next two bars. After a half rest, the *sord* viola d'amore plays *p espr* < > Great octave Bb half note to small octave C to B half note. In Bar 8 (start of page 6), after a half rest, the viola plays Bb-Db-Cb half notes crescendo-decrescendo. In Bar 9, after a half rest, it plays Bb-C-B half notes.

In end Bar 10, flutes play Line 1 Eb breve (double whole note) *mf* > held fermata, while bass flutes play Line 1 Ab/Line 2 Cb breve notes. Combined, therefore, we hear the Ab minor (Ab/Cb/Eb) tonality.

End of cue.

“Hole In The Wall” R2/pt1. Cue V, #3992. *Moderato (Molto Agitato)* in 4/2 time. 17 bars, track # 6.

In Bar 1, four harps play fortissimo contrary motion glissandi. Harps I & II, as in the previous cue IV, play descending glisses in the key signature of 6 flats (E-flat minor) from small octave Bb gliss line down to Great F immediately to Eb gliss line up to Ab. This gliss pattern is played 4X (notated with three repeat slashes following the pattern). Harp II plays the descending gliss from small octave Gb gliss line down to Great octave D to Cb gliss line up to small octave F. Play this four times. Harps III & IV are contrary motion (ascending to descending motion). Harp III plays Great octave E gliss line up to small octave B to middle C gliss line down to F. Play 4X. Harp IV plays Great octave C gliss line up to A, and then B gliss line down to Great octave D.

In Bar 2, the vibraphone plays *ff* rising to falling 16th notes starting Line 1 F-Ab-Cb-Eb up to descending F-Eb-Cb-Ab played 4X. In terms of a melodic or horizontal harmony layout, this is the F half-diminished 7th tonality with its rapidity (F/Ab/Cb/Eb). Bass flutes play *sff* Line 1 D/F whole notes, while “G” alto flutes play Cb/Eb [written Fb/Ab] whole notes.

In Bar 3, harps II and III repeat the glissandi of Bar 1, but harps I & IV play contrary motion (from the direction given in Bar 1). So harp I now plays ascending to descending glisses while harp IV plays descending to ascending.

In Bar 4, the vibraphone strikes rising 16ths E-F#-A-C up to descending E-C-A-F# (played 4X). In effect this is the F# half-dim 7th (F#/A/C/E) tonality. Bass flutes play D#/F# whole notes while alto flutes play C/E whole notes.

In Bar 5 (start of page 7), we come to a *Poco Meno Mosso* section. All harps play *sff* Contra-octave Bb acciaccatura (grace note) up to Great octave Bb whole note (*L. V.*) followed by a whole note. After a half rest, the muted viola d'a plays *mf espr* < > small octave E legato to F quarter notes to G whole note. After two half rests, the vibe softly strikes *pp* Line 1 G whole note let vibrate.

In Bar 6, the harps play *sff* Contra-octave E acciaccatura up to Great octave E whole note (followed by a whole rest). After a half rest, the viola plays crescendo D to E quarter notes to F whole note decrescendo. After two half rests, the vibe sounds Line 1 F whole note.

In Bar 7, the harps and vibe repeat Bar 5. However, after a half rest, the viola now plays E-F quarter notes to G half note to A-F quarter notes.

In Bar 8, the harps play F Contra-octave grace note up to Great octave F whole note (followed by a whole rest). After a whole rest, the vibe sounds Line 2 D whole note *pp*. The viola continues the melody line on “3” bracketed triplet value E whole note legato down to triplet value C half note to D normal whole note.

In Bar 9, alto flutes play *mf* < > Cb/Eb half notes legato to A/E half notes (repeat same bar, and also < > to (Bar 10) Cb/Eb half notes legato to C/E half notes (repeated same bar). Bass flutes play Line 1 D/F to Db/Gb half notes (repeated same bar) to (Bar 10) D/F half notes to D#/F# half notes (repeated same bar).

In Bar 11, all instruments repeat Bar 7. In Bar 12, Bar 8 is repeated except for the viola that plays triplet value small octave E whole note legato down to triplet value Bb half note to A whole note decrescendo and held fermata.

Bars 13-16 are *Piu Mosso*, repeating Bars 1-4. In end Bar 17, the instruments repeat Bar 5 but with the viola G whole note (and vibe Line 1 G whole note) held fermata. End of cue.

“Third Dimension” R2/pt2. Cue VI, #3993. *Lento e sost* in 4/2 meter. 30 bars. Track # 7. Located on the dvd in Chapter 1 starting at 11:29.

Harps very effectively set the *fourth* dimensional atmosphere more than the third dimension actually in this bedroom scene where a physicist neighbor (stroke of luck having a theoretical physicist as your next-door neighbor in a situation like this!) gives a long talk about inter-dimensional doorways as he white chalks that doorway on a wall.

Harps I & II are slow arpeggiando on the E min (E/G/B) tonality on the first and third beats, while harps III & IV are slow arpeggiando on the Ab min (Ab/Cb/Eb) tonality on the second and fourth beats. Specifically, harp II plays *ff* the half note arpeggiando starting on Contra-octave E/B Great octave E/G/B/small octave E/G/B on the bottom staff, while the top staff plays Line 1 E/G/B/Line 2 E half notes. After a half rest, the harps repeat these notes (except for the Line 2 E note) but now played *f* or forte (followed by a half rest). This pattern is repeated in Bar 2 but now on Contra-octave G/B/Great octave E/G/B/small octave E/G half notes for the bottom staff, and small octave B/Line 1 E/G notes for the top staff. All notes are played further reduced volume or intensity on the *mf* level. After a half rest, harps I & II play (now *p*) on the 3rd beat only seven half notes

(instead of the initial 12 at the start of the cue). So we find Great octave E/G/B/small octave E/G on the bottom staff, and B/E (e') on the top staff, followed by a half rest on the 4th beat.

Harp I on the 1st beat of Bar 1 plays *ff* Great octave E/B/small octave E/G/B on the bottom staff, and Line 1 E/G/B/Line 2 E/G/B/Line 3 E half notes. After a half rest, harp I plays (now *f*) on the 3rd beat the same notes on the top staff except for Line 3 E, and with the addition of Contra-octave B, followed by a half rest. On the first beat of Bar 2, harp I plays (now *mf*) Great octave E/B/small octave E/G/B (bottom staff) and Line 1 E/G/B/Line 2 E/G half note arpeggiando. After a half rest, it plays (now *p*), harp I concludes on the same notes as in the first beat except for the exclusion of Line 2 G half note.

After a half rest in Bar 1, harp IV plays *ff* Contra-octave Ab/Great octave Cb/Eb/Ab/small octave Cb/Eb half notes on the bottom staff, and small octave Ab/Line 1 Cb/Eb/Ab/Line 2 Cb/Eb half notes on the top staff. After a half rest, it plays (now *f*) plays the same notes except for Line 2 Eb. After a half rest in Bar 2, it plays (now *mf*) the same notes as in the previous arpeggiando except for Line 2 Cb. After a half rest, it plays (now *p*) only seven notes starting Great octave Eb/Ab/small octave Cb/Eb (bottom staff) and small octave Ab/Line 1 Cb/Eb (top staff).

After a half rest in Bar 1, harp III plays *ff* Great octave Ab/small octave Cb/Eb/Ab/Line 1 Cb/Eb on the bottom staff, and Line 1 Ab/Line 2 Cb/Eb/Ab/Line 3 Cb/Eb on the top staff. After a half rest, it then plays (now *f*) Great octave Eb/Ab/small octave Cb/Eb/Ab/middle Cb (bottom staff) and Line 1 Eb/Ab/Line 2 Cb/Eb/Ab (top staff). After a half rest in Bar 2, it plays (now *mf*) Great octave Ab/small octave Cb/Eb/Ab (bottom staff) and middle Cb/Eb/Ab/Line 2 Cb/Eb/Ab (top staff). After a half rest on the 3rd beat, it plays (now *p*) the same notes except for the Line 2 Ab half note.

In Bar 3 (:10) two alto flutes are soli playing *mp* < *f* > a six-note ostinato pattern that is repeated thru Bar 7, and then taken over by two bass flutes in Bars 8 thru 12. So the *G* alto flutes play *molto tenuto* Line 1 Db/Eb [written Gb/Ab] quarter notes to same Db/Eb half notes to two more Db/Eb quarter notes to Db/Eb half notes and finally to Db/Eb quarter notes. Repeat next four bars.

In Bar 4 (:14) the *sord* viola d'a plays *mf* < *f* > Great octave A whole note legato to Bb whole note (Bar 5) B whole note crescendo to Bb whole note decrescendo to (Bar 6) small octave Db to Cb whole notes to (Bar 7) Great octave A to Bb whole notes.

In Bar 8, as given earlier, the C bass flutes now take over that ostinato also played *molto tenuto* but with a lower volume dynamic of *p* < *mf* >. So, once again, Line 1 Db/Eb quarter notes to Db/Eb half notes (etc.). Repeat next four bars.

In Bar 9 (:34 but :32 on the score), the *solo* vibe plays *p* < > Line 1 A to Bb whole note *tr*~~~~~. In Bar 19 (start of page 9), the vibe continues the trill on Line 1 B to Bb whole notes < > to (Bar 11) Line 2 Db whole note to Cb whole note down to (Bar 12) A to Bb whole notes. Above the alto flutes top staff line in Bar 12 is written *To Flutes (ord)*.

In Bar 13 (:51 but :48 on the score), the normal flutes start to play an altered ostinato pattern. We find Line 1 Db/Eb quarter notes to Db/Eb half notes (followed by a quarter rest) and then back to quarter notes to half notes (followed by a quarter rest). Repeat next four bars (thru Bar 17). The viola (now in the treble clef) plays *p* < Line 2 A whole note to Bb whole note to (Bar 13) forte B whole note to Bb whole notes > *p* (all four notes are played legato under the slur/curve line). In an overlapping effect, the vibe plays the ostinato *pp* < with each two-note figure. So, after a half and quarter rest, it sounds Line 2 Db/Eb quarter notes to Db/Eb half notes (followed by a quarter rest) to Db/Eb quarter notes to (Bar 14) Db/Eb half notes *pp* < (followed by a quarter rest) to Db/Eb quarter notes to Db/Eb half notes *pp* <

(followed by a quarter rest) to Db/Eb quarter notes. Repeat Bar 14 in the next three bars.

In Bar 18 (1:12) the bass flutes play crescendo Line 1 G/B quarter notes to G/B half notes to G/B quarter notes to F#/A# quarter notes to F#/A# half notes to F#/A# quarter notes decrescendo (repeat next bar). The vibe plays *pp* < *mf* L.V. Line 1 G/B whole notes *gliss* lines up to Line 2 F#/A# whole notes. Repeat thru Bar 22. In Bar 19, flutes play Line 1 Db/Eb whole notes to D/E whole notes < *f* >. In Bar 20, bass flutes now play G/B whole notes legato to F#/A# whole notes, while flutes play Db/Eb quarter notes to half notes to quarter notes to D/E quarter notes to half notes to quarter notes. Bars 19-20 of all the flutes are repeated in Bars 21-22. In Bar 20, after a whole rest, the viola plays *pp* < Line 2 A# rinforzando half note legato down to F# half note (repeat next two bars thru Bar 22).

In Bar 23 (start of page 10), the bass flutes are soli playing < > Line 1 Db/Eb quarter notes to half notes to quarter notes to quarter notes to half notes to quarter notes (same as Bar 8). Repeat next bar.

In Bar 24 (1:37), the vibe is again trill (*tr*~~~~~) crescendo-decrescendo on Line 1 whole notes A to Bb to (Bar 25) B to Bb whole notes to (Bar 26) Line 2 Db to Cb whole notes to (Bar 27) A to Bb. The viola (back to the standard alto clef) plays < > Great octave A to Bb whole notes

to (Bar 25) B to Bb whole notes to (Bar 26) small octave Db to Cb whole notes to (Bar 27) Great octave A to Bb. Above the top staff in Bar 24, we read *To Alto Fls 1 & 2*. So, in Bar 25, the alto flutes play Line 1 Db/Eb [written Gb/Ab] quarter note to half notes to quarter notes to quarter notes to half notes to quarter notes (the same familiar ostinato played previously in Bar 3). Repeat next bar. The bass flutes play crescendo-decrescendo Line 1 Db/Eb whole notes tied to whole notes. Repeat next bar. In Bar 27, the alto flutes now play Db/Eb whole notes tied to whole notes, while the bass flutes now play the ostinato pattern.

In Bars 28-29 (1:54 to 2:03), the exact same arpeggiando patterns of the harps are repeated from Bars 1-2. However, this time they are played *pp* >.

In end Bar 30 (2:04) the alto flutes and bass flutes play *f* > *pp* Line 1 Db/Eb breve notes (double whole notes) held fermata. After a half rest, the *solo* vibre strikes *f* (*L.V.*) Line 1 A double-dotted whole note.

End of cue.

“Coin Disappears” R 2/pt 3. Cue VII, #3994. 7 bars :32. Track # 8.

The harps repeat Bar 7 of Cue I with the ascending 8th note arpeggio run except that after the two four-note figures, the stand-alone 8ths are overall different. So we find, for example, harp I playing *ff* Line 1 A-Bb-Line 2 Db-F-A-Bb-Line 3 Db-F 8ths to stand alone Line 3 A 8th followed by an 8th and quarter rest and a half rest (although Herrmann mistakenly writes in what appears to be repeat double-slash marks). Repeat in Bar 2. Harp II plays starting Line 1 F-A-Bb-Db 8ths (crossbeam connected) to Line 2 F-A-Bb-Db (crossbeam connected) to stand alone Line 3 F 8th (followed by rests). Repeat next bar. Harp II plays Line 1 Db-F-A-Bb to Line 2 Db-F-A-Bb to stand alone Line 3 Db 8th, while harp IV plays starting small octave Bb-Db-F-A to Bb-Db-F-A to stand alone Line 2 Bb 8th. After a half rest, the large Tam Tam sounds *mf* a half note let vibrate. After another half rest, the medium Tam Tam sounds a half note. Repeat next bar.

In Bar 3, the harps repeat the pattern and notes (repeated thru Bar 5 also). The large Tam Tam sounds *pp* a breve (double whole note) let vibrate. Also in Bar 3, the muted viola plays *p* < Great octave A whole note tied to “3” triplet value A quarter note to triplet value small octave D up to A quarter notes to Line 1 D-A 8ths to Line 2 D-F 8ths to (Bar 4) A whole note to Bb whole note *f* > to (Bar 5) A to Bb whole notes < >. After a whole rest, the Tam Tam plays *ppp* a whole note (repeated in Bar 5). In bar 4, flutes play *ff* > Line 1 Db/F whole notes tied to half notes (followed by half rests) while the alto flute plays small octave A# [written Line 1 D#] notes, and bass flute on Line 1 F. Repeat in Bar 5.

Curiously there is *not* a Bar 6 played on the cd by McNeely (supposed to be at the :21 point) but skips to end Bar 7 instead (flutes breve notes held fermata). However, Bar 6 was *also* deleted in the final recording in the Herrmann original recording (see Chapter 1 at 14:05). The bar was not crossed out, so apparently this was a last minute edit in which there was not enough film to match the music before the commercial break. So Bar 6 (harps arpeggiando) was cut off. At any rate, you have anyway heard this bar before (see Bar 27 of Cue III “Emptiness”). These are four repeat half note arpeggiandi played *mf* in Cue III but *ff* here.

End of cue.



23

“Move Around” R2/4. Cue VIII, #3995. Reel 2 pt4. 8 bars. Track #9.

Here the cue has written *Copy No VII*. So Bars 1-4 repeat Bars 1-4 of “Coin Disappears.” Originally Herrmann intended to extend the cue with a 2. command and *repeat* Bars 1-3 in Bars 5-7, and then in end Bar 8 (actually written by Herrmann as Bar 8), the altered ending has the final Line 2 Bb whole note of the viola held fermata. Instead, both in the original final recording and the McNeely recording has only 5 bars played.

End of cue.

“Look For Her” R2/pt 5. Cue IX, #3996. *Moderato* in C time, 23 bars. 1:36 (much slower 1:59 in the McNeely recording in track #10). This is my favorite cue in the score. Often on syndicated TV, they butchered the scene (and hence the music) unfortunately.

In effect (not actual written due to enharmonic equivalence) we hear from alto flutes four Bb maj 1st inversion (Db/Gb/Bb) 8th note chords to four actual D maj (D/F#/A) 8th note chords (repeated next bar). Specifically, alto flute I plays *p* < four Line 1 Bb [written Line 2 Eb] 8th notes (crossbeam

connected) to four A [written Line 2 D] 8th notes decrescendo (crossbeam connected). The same notes are repeated next bar but, for simplicity sake, is notated by Herrmann as a Bb half note with one horizontal bar thru the stem to A half note with a bar thru the stem (the line signifies one crossbeam or 8th note value of half note given (four 8th equals a half note). So, once again, we find alto flute I playing Bb-Bb-Bb-Bb 8ths to A-A-A-A 8ths (repeated in bar 2). Alto flute II plays four F# [written B above] 8th notes down to D-D-D-D [written G] 8ths. Note that we have the F# note instead of the “proper” Gb [written Cb] note (part of the Gb maj chords). Alto flute III plays Db-Db-Db-Db [written Gb] 8ths up to F#-F#-F#-F# [written B] 8ths. Repeat next bar.

Also in Bar 1, the bass flute plays $p < f >$ Line 1 Bb dotted quarter note down to rising 32nd notes E-F-G-Ab to A half note. Repeat in Bar 2.

In Bars 3-4, the harps are soli, with each harp playing a different pattern. So harp I (bass clef) plays $mf <$ four small octave Db/F/Bb (Bb min 1st inv) 8th note triads to four D/F/A (D min) 8th note triads (repeated in Bar 4). Harp II plays mf two of the same small octave register Db/F/Bb quarter note chords in arpeggiando fashion (vertical wavy line rolled chord) to two D/F/A arpeggiando quarter note triads. Repeat next bar. Harp III plays f Contra-octave acciaccatura up to Great octave Bb half note let vibrate (followed by a half rest). Repeat next bar. Finally, harp IV (after a quarter and 8th rest) plays $f < sff$ rapidly rising 32nd notes starting Contra-octave E-Bb-Great octave C-D-E-F-G to A rinforzando half note let vibrate. Repeat in Bar 4.

In Bars 5-6, the flutes return to the patterns given in Bars 1-2. This time, however, we have four Ab min 1st inversion triads (Cb/Eb/Ab) to four C min (C/Eb/G) 8th note triads. Specifically, alto flute I plays Line 1 Ab-Ab-Ab-Ab [written Line 2 Db] 8th notes (crossbeam connected) to G-G-G-G [written Line 2 C] 8th notes (crossbeam connected figure). Alto II plays Eb-Eb-Eb-Eb [written Ab] 8ths down to C-C-C-C [written F] 8ths. Alto III plays middle Db-Cb-Cb-Cb [written Fb] 8ths up to Eb-Eb-Eb-Eb [written Ab] 8ths. Repeat next bar. The bass flute plays Line 1 A dotted quarter note down to rising 32nd notes D-Eb-E-F to G half note. Repeat next bar.

In Bars 7-8, the harps return to play the respective patterns given in Bars 3-4. This time, however, harp I plays four small octave Cb/Eb/Ab 8th note triads to four C/Eb/G 8ths. Harp II is arpeggiando on two quarter note triads same small octave Cb/Eb/Ab to two C/Eb/G quarter note triads. Harp III plays Contra-octave Ab grace note up to Great octave Ab half note let vibrate (followed by a half rest). After a quarter and 8th rest, harp IV plays rising 32nd notes Contra-octave G-Ab-Bb-Great octave C-D-Eb-F to G rinforzando half note. Repeat next bar.

In Bar 9 (:34), alto flute I plays crescendo-decrescendo Line 1 Ab [written Line 2 Db] half note legato to A [written D] half note to (Bar 10) Ab to G half notes. Alto flute II plays Line 1 F# [written B] whole note < > to (Bar 10) Eb [written Ab] whole note < >. Alto flute III plays Db [written Gb] half note to D half note to (Bar 10) Cb [written Fb] half note to C [written F] half note. The bass flute plays *p* < > Line 1 Bb half note legato to A half note to (Bar 10) Ab to G half notes. Also in Bar 9, the *sord* (muted) viola d'amore plays *espr* < > Great octave Bb triplet value half note legato up to F small octave triplet value quarter note up to A normal half note. In Bar 10, the viola plays triplet value Ab half note down to triplet value Eb quarter note up to G normal half note.

In Bar 11 (start of page 14), the vibe and viola are soli (for two bars). The vibe softly strikes *pp* Line 2 Db/F/Ab (Db maj) half notes let vibrate to D/F/A (D min) half notes let vibrate to (Bar 12) Cb/Eb/Ab (Ab min 1st inv) half notes to C/Eb/G (C min) half notes. The viola plays small octave Bb quarter note up to Line 1 F quarter note up to A half note played legato and crescendo-decrescendo to (Bar 12) Ab down to Eb quarter notes to G half note.

The image shows a handwritten musical score for a piece titled "Lock Feather". The score is written on several staves. The top staff is for Alto Flute I (A.F.I), the second staff is for Alto Flute II (A.F.II), and the third staff is for Alto Flute III (A.F.III). Below these are staves for Viola (Vib.) and Violoncello (Vcl.). The score includes measures 14 through 19, with measure 14 circled in red. The notation includes triplets, rests, and various musical symbols like 'p' for piano and 'mf' for mezzo-forte.

In Bar 13 (:51 on cd but :48 on the score), the alto flutes play three “3” triplet value quarter note triads on A min 1st inversion (C/E/A) to three such C# min (C#/E/G#) triads. Specifically, alto flute I plays *p* < Line 1 A-A-A [written Line 2 D] 8ths to G#-G#-G# [written Line 2 C#] “3” bracketed quarter notes. Repeat next bar. Alto flute plays E-E-E [written A above] to C#-C#-C# [written F#]. Alto flute III plays middle C-C-C [written F] quarter notes up to E-E-E [written A] quarter notes. Repeat next bar. The bass flute is silent. The viola (now to treble clef) plays, after an 8th rest) Line 2 E dotted quarter note to D# half note crescendo to (Bar 14) E half note to D# dotted quarter note decrescendo (followed by an 8th rest).

In Bar 15 (1:00), the alto flutes once again play three triplet value A min 1st inversion (C/E/A) quarter note triads to root position C min (C/Eb/G) triads. After an 8th rest, the viola plays Line 1 E dotted quarter note to D half note crescendo to (Bar 16) C half note to Line 1 B dotted quarter note decrescendo (followed by an 8th rest).

In Bar 17, the alto flutes play three triplet value root position A min (A/C/E) quarter note triads to three in effect Gb maj 1st inv (Bb/Db/F#) triads (the enharmonic F# notes are used instead of Gb). So alto flute I plays E-E-E [written A] to F#-F#-F# [written B], repeated next bar. Alto flute II plays C-C-C [written F] to Db-Db-Db [written Ab]. Alto flute III plays

small octave A-A-A [written Line 1 D] to Bb-Bb-Bb [written Eb]. The viola (back to standard alto clef) plays (after an 8th rest) Line 1 A dotted quarter note to G half note crescendo to (Bar 18) F half note to E dotted quarter note (followed by an 8th rest).



(120) Alto Flutes, 1-3

Bass Flute

Lock Further

(20) **(21)**

↓ ↓

Vibe

UdIA (2.v.v.)

(19) **(20)** **(21)**

(end) Look For Her

(15)

1

2

3

4

A Fl. 2

B Fl.

Hr.

V. 6

V. 5' 4

The musical score is handwritten and consists of several systems. The first system is labeled with a circled '15' and a '1' above the first staff. It includes staves for 'A Fl. 2' and 'B Fl.'. The second system is labeled with a '2' and a '3' above the first staff. It includes staves for 'Hr.' and 'V. 6'. The third system is labeled with a '4' above the first staff. It includes staves for 'V. 5' 4'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'f'. There are also some handwritten annotations and a large scribble on the right side of the page.

In Bar 19 (1:17 or 1:12 on the score), alto flute plays *mf* < middle C half note legato to B half note to (Bar 20) B whole note tied to dotted half note decrescendo in Bar 21 (followed by a quarter rest). Alto flute II plays A to B half notes to (Bar 20) A whole note tied to dotted half note next bar. Alto flute III plays C to B half notes to (Bar 20) B whole note legato to (Bar 21) small octave G dotted half note. The bass flute returns to play Line 1 E to F half notes to (Bar 20) D to E half notes to (Bar 21) middle C dotted half note (followed by a quarter rest). All five notes are played under the legato slur phrase line. The viola in Bar 19 plays Line 1 E half note to Eb dotted quarter note decrescendo (8th rest) to (Bar 20) Eb quarter note to D half note to middle C quarter note to (Bar 21) D whole note decrescendo. In Bar 21, the vibre softly strikes *pp* rising quarter notes (each let vibrate) Line 1 F-Bb-Line 2 Db-Gb (in effect the F maj 7th or Gb/Bb/Db/F tonality).

In Bar 22 (1:31), alto flutes play *mf* < small octave G/A/B dotted half notes [written Line 1 C/D/E] followed by a quarter rest. In end Bar 23, they play them as whole notes *f* < *ff* and held fermata. Harp I plays *pp* < Line 1 Gb acciaccatura up to Line 2 G quarter note (played 4X), repeated next bar crescendo to *ff* with the final Gb quarter note held fermata. Harp II plays small octave Gb grace note up to Line 1 Gb quarter note played 4X (repeated next bar). Harp III plays Great octave grace note up to small octave Gb quarter note played 4X (repeated next bar). Harp IV plays Contra-octave Gb grace note up to Great octave Gb quarter note (played 4 X) and repeated in end Bar 23. The vibre plays *mf* < rising quarter notes Line 1 F to Bb up to Line 2 Db to Gb, repeated next bar but crescendo fortissimo, and with the final quarter note held fermata. The viola plays *p* < *ff* rising to falling 16th note figures starting Great octave B up to small octave D to A to Line 1 D (connected by two crossbeams) down from same Line 1 D-A-D-B (connected by two crossbeams). All notes are played legato and repeated same bar. The figures are repeated in the first half of end Bar 23 to Great octave B up to small octave D-A up to Line 1 D 16th, followed by a quarter rest held fermata.

End of cue.

“Fourth Dimension” R3/pt 1. Cue X, #3997. *Moderato* in 4/2 time, 33 bars, 3:24 in the McNeely recording track # 11. Although this is not my favorite cue in the score (“Look For Her”), it is probably the most favorite or distinctive (certainly busy!) cue.

Handwritten musical score for "Fourth Dimension" R3/pt 1. Cue X, #3997. The score is in 4/2 time, *Moderato*. It features four staves for Piccolos (1-4), Harp (Hp I), Tambourai, and Viola (Vla). The Piccolos and Harp parts are highly complex, with many accidentals and dynamic markings. The Tambourai part is simpler, with a few notes and a long sustain. The Viola part is also simple, with a few notes and a long sustain. The score is marked with "R3 pt 1", "Cue X", and "Amv.".

For four bars, the harps play a fortissimo series of contrary motion glissandi. Harp I is set in the key signature of Cb maj/Ab min (7 flats)

playing *ff* descending gliss starting Line 4 Eb (notated as Line 3 E with the 8va ottava above the note) with the gliss line down to (bass clef) Contra-octave Eb [written Great octave with the 8 L under the note) with the gliss line up to (treble clef) Line 4 Eb down to (bass clef) Eb Contra-octave Eb up to (next bar repeat). This pattern is repeated thru Bar 4. Harp II in the same key signature plays contrary motion (rising to falling gliss). So Contra-octave Eb up to Line 4 Eb, and so forth. Harp III (no sharps or flats so C maj/A min) plays Line 4 E down to Contra Contra-octave C up to Line 4 E (etc), while harp IV plays these notes but contrary motion (rising to falling glisses). The tambourine plays *f* < a whole note trem to *sff* > a whole note trem. Repeat next three bars.

In Bar 5, four piccolos are prominent playing leaping staccato 8th note figures (four figures per bar, four 8ths per crossbeam connected figure). Piccolo I plays *mf* staccato notes Line 2 F# down to C# down to Line 1 F# up to Line 2 F# (crossbeam connected) to Line 2 E down to C down to Line 1 E up to Line 2 C (crossbeam connected). Repeat the figures in the same bar, and repeat Bar 5 in Bar 6. Piccolo II plays Line 2 C# down to Line 1 F# up to Line 2 F# to C# 8ths (crossbeam connected) to C down to Line 1 E up to Line 2 C up to F#. Repeat same bar and next. Piccolo III plays Line 1 F# up to Line 2 C# down to Line 1 A to Bb (crossbeam connected) to C down to A up to Line 2 Eb down to Line 1 Bb. Repeat. Piccolo IV plays Line 1 A-F#-Line 2 C-Line 1 A to Line 1 F#-A-Bb-F#. Repeat as given.

This time harp I plays four descending glissandi (not falling to rising as in the previous four bars). Harp II plays four ascending gliss patterns (not

rising to falling). Similarly, harps III & IV play respectively. Another difference is that harp I starts on that Line 4 Eb gliss followed on the 2nd beat with Line 4 Cb gliss down to (on the 3rd beat) Line 3 Ab to (4th beat) Fb gliss. In effect we have in terms of linear structure the Fb maj 7th (Fb/Ab/Cb/Eb) structure. Harp II plays On E and then (2nd beat) F to A to C. Harps III & IV play the same but as F-A-C-E (F maj 7th). In Bar 6, the same descent of harps I & III repeat but an octave lower register, and an octave higher for ascending harps II & IV. The large Tam Tam sounds *mf* a breve (double whole note) in Bar 6. In Bar 7, the medium Tam Tam sounds it. Repeat the pattern in subsequent 6 bars.

In Bar 7 (:19) piccolo I plays staccato Line 1 F#-G 8ths up to Line 2 G-F# 8ths (all four notes crossbeam connected) down to Line 1 G#-A 8ths up to Line 2 A-G# 8ths. Repeat same bar in next bar. Piccolo II now plays Line 1 F# trill (*tr*) up to Line 2 F# trill down to Line 1 G# trill up to Line 2 A trill. Repeat same bar and next. Piccolo III plays Line 1 F#-G legato (not staccato) 8ths up to Line 2 staccato G 8th (followed by an 8th rest) down to Line 1 F#-A legato 8ths up to Line 2 A staccato 8th (8th rest). Repeat same bar and next. After an 8th rest, piccolo IV Line 1 G legato up to Line 2 G 8ths to staccato F# (followed by an 8th rest) down to Line 1 A up to Line 2 A legato 8ths to G# staccato 8th (8th rest). Repeat as given. Harps I & III continue the descent starting Line 2 Eb-Cb to Line 1 Ab-F (for harp I) and E-C-A-F for harp III. Harps II and IV play the steady ascent of glissandi on Line 1 Eb-Fb-Ab-Line 2 Cb (harp II) and E-F-A-C (c'') for harp IV. Bar 8 continues that ascent or descent progression.

For the piccolos, Bar 9 repeats Bar 1, and Bar 10 repeats Bar 3. Repeat in Bars 11-12 and Bars 13-14. The harps continue the descent/ascent in Bar 9. Then in Bar 10, they start to climb again (harps I & III) or descend (harps II & IV).

In Bar 15, piccolos I & II now play legato 8th notes while piccolos III & IV play staccato notes. So piccolo I plays Line 1 Eb down to Line 2 Eb (played 4X) to Line 3 C down to Line 2 C (played 4 X). Repeat next bar. Piccolo II plays Line 2 Ab down to Line 1 Ab 4X, and then F down to F. Piccolo III plays Line 3 E down to Line 2 E 4X, and then C# down to C#. Piccolo IV plays A down to Line 1 A, and then F# down to F# 4 X. Repeat in Bar 16. Harps I & III are steady gliss down to (Bar 16) and then upward gliss (repeat next 4 bars), whereas harps II & IV play contrary motion (rising

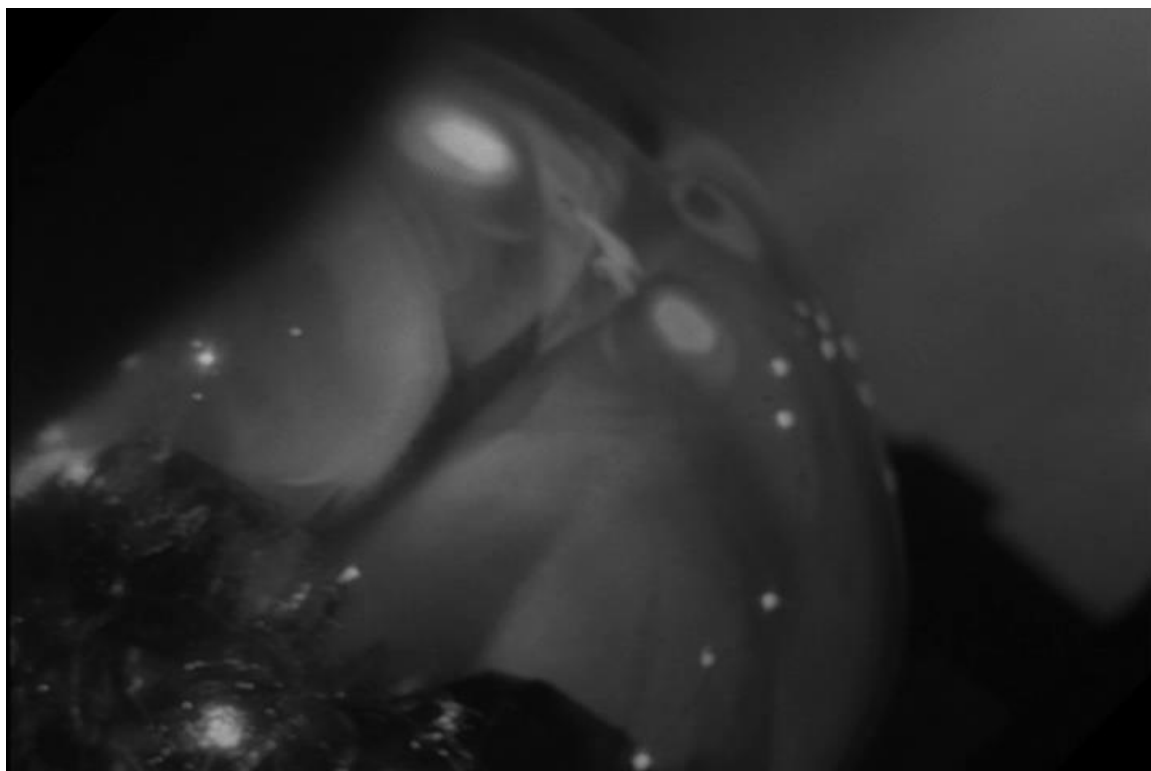
to falling). The medium Tam Tam sounds a breve in Bar 16. In Bar 18, the large Tam Tam sounds it.

The image shows a handwritten musical score on aged paper, numbered 17 to 25. The score is divided into three main sections: Piccolo (top), Harp (middle), and Tam Tam (bottom). The Piccolo section has four staves, each with a different clef and key signature. The Harp section has four staves, each with a different clef and key signature. The Tam Tam section has one staff with a single clef and key signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some handwritten annotations and corrections in the margins.

There is a major change in Bar 21 (1:04). All four piccolos play *p* < Line 1 Bb whole note to Line 2 C whole note to (Bar 22) Db to C whole notes decrescendo (all four notes are played under the legato slur). In Bar 23, they play Bb to C whole notes to (Bar 24) Db to Eb to (Bar 25) E whole note tied to half note (followed by a half rest). Harps II & IV plays small octave G up to Line 1 F to E 8ths (8th rest), repeated same bar and thru Bar 25. After an 8th rest, harps I & II plays Line 1 F-Fb-Db 8ths (repeat).

In Bar 26, all harps play Contra-octave Bb acciaccatura up to Great octave Bb whole note, and then Great octave C grace note up to small octave C whole note to (Bar 27) Db grace note to Db whole note, and then C again to (Bar 28) Bb again to C to (Bar 29) Db to Eb notes in that pattern to (Bar 30) E grace note up to small octave E whole note (followed by a whole rest). Then Bars 1-30 are repeated again.

Handwritten musical score for Percussion and Harp. The score is written on multiple staves. The top section is for Percussion (Perc.) and the bottom section is for Harp (Harp). The score includes measures 18 through 33. The Percussion part features a melodic line with various notes and rests, while the Harp part provides a harmonic accompaniment. The score is marked with dynamic instructions such as *ff* and *sff*. The bottom section of the score includes a section labeled "to Tam Tam" starting at measure 31.



Back in Bar 26, the viola plays Line 2 G dotted half note (quarter rest) *sff* >. Repeat same bar and thru Bar 30. After an 8th rest, the vive plays *ff* Line 2 F-E-C# 8ths (repeat thru Bar 30). All piccolos play Line 2 F to E half

notes to Db whole note to (Bar 27) F to G half notes to Ab whole note to (Bar 28) G to F half notes to E whole note to (Bar 29) C to Line 1 Bb whole notes up to (Bar 30) Line 3 C to Line 2 Bb whole notes crescendo.

In Bar 61 (31), piccolo I plays rising 8th notes *ff* Line 1 F-F#-G-G# to A-A#-B-C to Line 2 C#-D-D#-E to F-F#-G-G# to (Bar 32) A-Bb-B-C to Line 3 C#-D-D#-E to F-F#-G-G# to “3” triplet value quarter notes A-Bb-B to (end Bar 33) Line 4 C *rinforzando* quarter note (followed by rests). Piccolo II plays similarly but starting on Line 1 E-F-F#-G to G#-A-A#-B, etc, ending on Line 4 C as well. Piccolo 3 plays triplet value quarter notes F-F#-G to G#-A-A# to B-C-C# (etc) ending on Line 3 F. Piccolo IV plays the triplets starting on E-F-F# to G-G#-A, etc, ending on Line 2 E *rinforzando* quarter note. Harps are contrary motion glissandi. The viola plays rising to falling 32nd notes starting Contra-octave A-D-A-D-F#-A-Line 2 D (d’’) to descending same D-A (etc). This is played 4X, and next bar. The Large Tam Tam sounds in end Bar 33 fortissimo and held fermata.

End of cue.

“Half In Zone” R3/2. Cue XI, #3998. 9 bars. approx :46. End cue. Familiar patterns here already discussed so I will not go into them. Large Tam Tam sounds *ppp* a breve. After a half rest, flutes play Line 1 C#/Eb half notes to C/D whole notes (repeated next bar). Alto flute plays A to Ab

notes, bass flute on G to Gb. After three half rests, the viola plays *espr*
Great octave Bb half note to (Bar 2) A whole note. Etc.



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